



**FOR  
NOW**

**BRIAN LANDRUS  
FRED HERSCH  
DREW GRESS  
BILLY HART**



**FOR NOW** HAS EVERYTHING TO SAY ABOUT ROMANCE. BRIAN LANDRUS, EMERGING FROM HIS 30'S WITH ELATION AND HEARTACHE, DELIGHT AND DISENCHANTMENT TO SHOW FOR IT, HAS CONCENTRATED ALL THAT EXPERIENCE IN THE TEN ORIGINAL COMPOSITIONS AND THREE STANDARDS OF THIS ALBUM. HIS LAST TWO RELEASES, THE TRIO ALBUM *THE DEEP BELOW* (BLUELAND 2015) AND THE EXTRAORDINARY LARGE-ENSEMBLE *GENERATIONS* (BLUELAND 2017) ESTABLISHED HIM AS BOTH AN ESSENTIAL VOICE ON LOW WOODWINDS, AND A JAZZ COMPOSER TO BE HEEDED. HERE HE SPEAKS HIS HEART BY TEAMING UP WITH THE PROMETHEAN PIANIST FRED HERSCH AND THE UNEQUALLED MASTERS BILLY HART (DRUMS) AND DREW GRESS (BASS); TOGETHER THEY CREATE A REMARKABLE QUARTET FOR OUR TIME. THEN HE ROUNDS UP THE MUSICAL EQUATION WITH THE BRILLIANT YOUNG PLAYERS MICHAEL RODRIGUEZ (TRUMPET), AND SARA CASWELL (VIOLIN), PLUS INVENTIVE AND ELEGANT COLLABORATIVE STRING ARRANGEMENTS BY THE DISTINGUISHED OPERA COMPOSER ROBERT LIVINGSTON ALDRIDGE AND BRIAN. AND THROUGHOUT, BRIAN HIMSELF SINGS OUT TENDERLY AND WITH DEEP FEELING (AS IN *THE SECOND TIME OR RUBY, MY DEAR*) OR SPINS US FLEET ROULADES LIGHT AS AIR (*THE MISS*), AND ALL ON LOW INSTRUMENTS — INSTRUMENTS FEARSOMELY DIFFICULT TO PLAY, AND MORE OFTEN ASSOCIATED WITH THUNDERING HARSHNESS THAN WITH THE SORT OF SUPPLENESS AND GRACE THAT BRIAN BRINGS TO THEM. **1** *THE SIGNS* HAS THE EFFORTLESS SOUND OF A STANDARD. IT'S THE CONFIDENT PROMISE OF ROMANCE. MIKE KICKS IT OFF SUNNILY, FRED EXPLORES IT BRILLIANTLY AND BRIAN KEEPS UP THE OPTIMISM WHILE DREW AND BILLY HOLD IT ALL TOGETHER WITH THEIR PRETERNATURAL RHYTHMIC SYNC. AS **2** *CLARITY IN TIME* BEGINS, FRED MANIFESTS THE BITTERSWEET SPIRIT OF THIS COMPOSITION WITH PELLUCID VOICINGS AND INCOMPARABLE SENSITIVITY. BOB'S STRING ARRANGEMENT IS DULCET-WITH-AN-EDGE AND BRIAN FINDS UNCANNY SMOOTHNESS IN THE UPPER REACHES OF THE HORN. BILLY BRINGS AN ASTONISHINGLY RICH PALETTE OF COLORS TO THE DRUM PART AND THEN DARINGLY ALLOWS THE TIME TO EVANESCE ENTIRELY DURING THE LAST STATEMENT OF THE TUNE. **3** *THE MISS* IS A ROMANTIC WALTZ SPLASHED WITH LIGHT. FRED AGAIN SEARCHES OUT THE TUNE'S ESSENCE IN HIS INTRO AND THEN CARVES GRACEFUL PATHWAYS THROUGH IT IN HIS SOLO; BRIAN OFFERS UP VELVETY LOWS AND THE LIGHTEST WISPS OF SOUND IN THE HIGHEST REGISTER OF THE BARITONE SAXOPHONE, WHILE SARA AND JOYCE HAMMANN (VIOLIN 2), LOIS MARTIN (VIOLA) AND JODY REDHAGE-FERBER (CELLO) HANG GORGEOUS SILKEN BACKDROPS OF SOUND. **4** *JJ* IS ANOTHER LANDRUS ORIGINAL THAT SOUNDS LIKE YOU'VE ALWAYS KNOWN IT. POISED BETWEEN MOODS, BRIAN BRINGS OUT THE TUNE'S SUBDUED SADNESS, BUT MIKE'S SOLO RISES DETERMINEDLY UPWARD TO A REALM OF CLARION JOY AND CHARM. THROUGHOUT, LISTEN TO DREW'S EXTRAORDINARY ABILITY TO BOTH SING AND PROPEL THE MUSIC FORWARD WITH HIS BASS LINES. THE TITLE TRACK, **5** *FOR NOW* IS SIMPLY A SWEET DREAM OF A LOVE BALLAD. BRIAN'S SUBLIME BASS CLARINET, SET AGAINST THE STRING ENSEMBLE, DEPICTS ROMANCE AS A HAVEN OF REPOSE AND DELIGHT. **6** *'ROUND MIDNIGHT* AT THE MIDPOINT OF THE RECORD, IS PLAYED BY BRIAN ON SOLO BASS CLARINET, WITH REVERENCE FOR BOTH THE HEART AND THE ARCHITECTURE OF MONK'S HAUNTING MASTERPIECE. AND THEN IT'S TIME TO CLEAR THE AIR WITH A ROMP THROUGH **7** *INVITATION*, AN OBJECT LESSON IN EFFORTLESS, INVENTIVE SWING FROM THE

WHOLE ENSEMBLE. BY CONTRAST, **8** FOR WHOM I IMAGINED IS A SOPHISTICATED ROMANTIC DREAMSCAPE PAINTED BY THE STRINGS, CYMBALS, DRUMS AND ALTO FLUTE, THROUGH WHICH BRIAN'S BASS-CLARINET SEARCHES LONGINGLY. **9** THE NIGHT OF CHANGE IS A LIGHT AND INNOCENT TUNE PERCHED OVER DECEPTIVELY COMPLEX HARMONIES — A LANDRUS TRADEMARK. BRIAN'S ALTO FLUTE IS ALL GLOWING ANGULARITY, WHILE FRED'S SOLO REVELS IN SPACIOUSNESS. **10** THE SECOND TIME BEGINS AND ENDS WITH ECSTATIC OUTBURSTS FROM THE BAND. IN BETWEEN, BRIAN MAKES THE BARITONE SO SINOUS AND CARESSING YOU'LL SWEAR IT SOUNDS LIKE A TENOR (OR AN ALTO). **11** HER SMILE IS A FORTHRIGHT AND SUNNY DECLARATION OF LOVE. AFTER A BRIEF INTRO, THE STRING ENSEMBLE MAKES ITS PROPOSAL. CARRIED ALONG IMPLOINGLY BY BRIAN, SARA ADDS SOME WONDERFUL TARTNESS WITH HER LITHE VIOLIN SOLO BEFORE LEADING THE STRINGS BACK IN TO CELEBRATE A BIT. DON'T MISS DREW'S MASTERFUL BASS LINE INCORPORATING DOUBLE-STOPS. **12** THE WAIT IS A WALTZ WITH AN UNUSUAL EMOTIONAL CHARACTER: IMPATIENCE. IT'S BEING IN LOVE AND WAITING FOR THE PHONE TO RING. FRED CAPTURES THIS RESTLESS LYRICISM PERFECTLY, DREW INTENSIFIES IT, AND BRIAN STIRS IN SOME SWEET CONSOLATION, SOLOING LIMPIDLY ON BASS CLARINET. ALL THE WHILE, BILLY BRINGS A WHOLE UNIVERSE OF RHYTHMIC COLORATION TO THE PROCEEDINGS. **13** RUBY MY DEAR. JUST BRIAN AND FRED. JUST TWO JAZZ MASTERS OF DIFFERENT GENERATIONS GETTING INTO THE VERY SOUL OF MONK'S HEARTBREAKING TUNE. FOR NOW, AND FOR THE AGES.

— H E R S C H E L G A R F E I N

**FOR NOW IS MY TENTH ALBUM AS LEADER.** THIS MUSIC WAS COMPOSED OUT OF SPIRITUAL NECESSITY DURING A VERY COLORFUL AND EXCITING TIME IN MY LIFE. I FEEL FORTUNATE TO HAVE THE BEAUTIFUL OUTLET TO CREATE MUSIC EXPLORING HARMONIC AND MELODIC COLORS AND TIMBRES. I BEGAN COMPOSING FOR THIS ALBUM RIGHT BEFORE I GRADUATED WITH MY PHD AND ASKED MY FRIENDS AND MENTORS TO BE INCLUDED IN THE ENSEMBLE AND PRODUCTION. THE JOY WE HAD IN THE STUDIO IS HEARD IN THE RESULTING AUDIO. THANK YOU TO FRED, BILLY, MIKE, DREW, SARA, JOYCE, LOIS, AND JODY FOR THEIR GORGEOUS AND HEARTFELT TALENT IN BRINGING THIS MUSIC TO LIFE. THANK YOU TO MY FAMILY AND FRIENDS WHO HAVE HELPED ME THRIVE DURING THE MOST DIFFICULT TIME OF MY LIFE. I CAN'T IMAGINE GOING THROUGH THE LAST COUPLE YEARS WITHOUT THE SUPPORT I'VE HAD. I LOVE YOU ALL DEARLY. THANK YOU SO MUCH. I DEDICATE THIS MUSIC TO MY CHILDREN, RUBY AND JERU LANDRUS. I LOVE YOU BOTH IMMEASURABLY AND I AM SO PROUD OF YOU BOTH. YOU INSPIRE ME EVERY DAY. — B R I A N L A N D R U S



RODRIGUEZ



LANDRUS



HERSCH



CASWELL



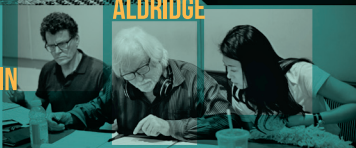
HART



GRESS



ALLEN



ALDRIDGE

GARFEIN



MARTIN



HAMMANN

FERBER

RECORDED AT SEAR SOUND IN NEW YORK CITY BY CHRIS ALLEN  
 ON AUGUST 7-8, 2019, "ROUND MIDNIGHT" RECORDED  
 BY JOHN KILGORE AT KILGORE SOUND RECORDING AUGUST 28, 2019  
 MIXED BY CHRIS ALLEN AT SEAR SOUND NYC (TRACKS 1, 4, 9, 12, 13)  
 MIXED BY JOHN KILGORE AT JOHN KILGORE SOUND, NYC (TRACKS 2, 3, 5-8, 10, 11)  
 MASTERED BY ALAN SILVERMAN AT ARFI MASTERING, NYC; PHOTOGRAPHY  
 BY GULNARA KHAMATOVA; ILLUSTRATION BY EILEENE LANDRUS  
 GRAPHIC DESIGN BY CHRIS SIERACKI & CHRISTOPHER DRUKKER

BRIAN LANDRUS IS ENDORSED BY CONN-SELMER SAXOPHONES  
 AND CLARINETS, D'ADDARIO WOODWINDS, LEBAYLE MOUTHPIECES,  
 SILVERSTEIN LIGATURES, DAS BLASHAUS BASS CLARINET NECKS,  
 AMT MICROPHONES, REEDGEEK INC, AND ARISTA FLUTES.



PRODUCED BY **ROBERT LIVINGSTON ALDRIDGE & HERSCHEL GARFEIN**

ALL COMPOSITIONS WITH STRINGS ARRANGED BY **BRIAN LANDRUS & ROBERT LIVINGSTON ALDRIDGE** EXCEPT FOR "INVITATION" ARRANGED BY **BRIAN LANDRUS**

- 1. THE SIGNS** (6:01)
- 2. CLARITY IN TIME** (5:34)
- 3. THE MISS** (4:15)
- 4. JJ** (6:02)
- 5. FOR NOW** (2:45)
- 6. 'ROUND MIDNIGHT** (2:46)
- 7. INVITATION** (6:21)
- 8. FOR WHOM I IMAGINED** (3:08)
- 9. THE NIGHT OF CHANGE** (4:16)
- 10. THE SECOND TIME** (3:14)
- 11. HER SMILE** (5:17)
- 12. THE WAIT** (6:11)
- 13. RUBY, MY DEAR** (5:07)

ALL MUSIC COMPOSED BY **BRIAN LANDRUS** (BLUELAND PUBLISHING ASCAP), EXCEPT "RUBY, MY DEAR" AND "'ROUND MIDNIGHT" BY **THELONIOUS MONK** (EMBASSY MUSIC CORP. BMI), AND "INVITATION" BY **BRONISLAW KAPER & PAUL FRANCIS WEBSTER** (ROBBINS MUSIC INTERNATIONAL)

**BRIAN LANDRUS**

BARITONE SAXOPHONE, BASS CLARINET, ALTO FLUTE & C FLUTE

**FRED HERSCH** PIANO

**DREW GRESS** BASS

**BILLY HART** DRUMS

**MICHAEL RODRIGUEZ** TRUMPET

**SARA CASWELL** VIOLIN

**JOYCE HAMMANN** VIOLIN

**LOIS MARTIN** VIOLA

**JODY REDHAGE-FERBER** CELLO



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BlueLand Records

**BRIAN LANDRUS**

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